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DE WITT'S
ETHIOPIAN AND COMIC DRAMA.

THE WONDERFUL
TELEPHONE.

A Black Sketch.

IN ONE SCENE.

By FRANK DUMONT,

*Author of "Marked for Life," "Absent Minded," "Held at Bay," "Wide Awake,"
"The Polar Bear," "The Medical Student," "Happy Uncle Rufus,"
"A Desperate Situation," "Cupid's Frolics," etc., etc.*

TO WHICH ARE ADDED,

A Description of the Costumes—Cast of the Characters—Entrances
and Exits—Relative Positions of the Performers on the
Stage and the whole of the Stage Business.

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tion, mailed free and post-paid.

ETHIOPIAN AND COMIC DRAMA.

Nothing so thorough and complete in the way of Ethiopian and Comic Dramas has ever been printed as those that appear in the following list. Not only are the plots excellent, the characters droll, the incidents funny, the language humorous, but all the situations, by-play, positions, pantomimic business, scenery, and tricks are so plainly put down and clearly explained that the merest novice could put any of them on the stage. Included in this Catalogue are all the most laughable and effective pieces of their kind ever produced.

Any of the following Plays sent, postage free, on receipt of price--Fifteen Cents each.

In ordering, please give correctly the title of each piece wanted.

These Plays require but one scene, unless otherwise stated. The figures in the columns indicate the number of characters--M. male; F. Female.

No.	M. F.	No.	M. F.
141. Absent Minded, Eth. farce.....	3 1	88. First Night, Dutch farce.....	4 2
73. African Box, Eth. burlesque, 2 sc.	5	51. Fisherman's Luck, Eth. sketch... 2	
107. Africanus Bluebeard, Eth. musical burlesque.....	6 2	152. Fun in a Cooper's Shop, Eth. sketch	6
113. Ambition, Irish farce, 2 scenes....	7	106. Gambrinus, King of Lager Beer, Eth. burlesque, 2 scenes.....	8 1
133. Awful Plot (An), Eth. farce.....	3 1	157. Gentlemen Coon's Parade, Eth. musical sketch.....	3
43. Baby Elephant, Eth. sketch, 2 sc.	7 1	83. German Emigrant, Dutch sketch..	2 2
42. Bad Whiskey, Irish sketch.....	3 1	77. Getting Square on the Call Boy, Eth. sketch.....	3
79. Barney's Courtship, Irish musical interlude.....	1 1	17. Ghost (The), Eth. sketch.....	2
40. Big Mistake, Ethiopian sketch... 4		58. Ghost in a Pawn Shop, Eth. sketch 4	
155. Black Brigands, musical burlesque	8	31. Glycerine Oil, Eth. sketch, 2 sc... 3	
6. Black Chap from Whitechapel, Ethiopian farce.....	4	20. Going for the Cup, Eth. interlude.	4
10. Black Chemist, Ethiopian sketch..	3	82. Good Night's Rest, sketch.....	3
11. Black-Ey'd William, Eth. sketch, 2sc.	4 1	130. Go and Get Tight, Eth. farce.....	6
146. Black Forrest (The), Eth. farce..	2 1	86. Gripsack (The), sketch.....	3
110. Black Magician, Eth. comicality..	4 2	70. Guide to the Stage, Eth. sketch... 3	
126. Black Statue (The), Eth. farce....	4 2	61. Happy Couple, farce.....	2 1
127. Blinks and Jinks, Eth. sketch....	3 1	142. Happy Uncle Rufus, Eth. musical sketch.....	1 1
128. Bobolino, the Black Bandit, Eth. musical farce.....	2 2	23. Hard Times, Eth. extravaganza... 5	1
120. Body Snatchers (The), Eth. sketch 2 scenes.....	4	118. Helen's Funny Babies, Eth. burlesque.....	6
78. Bogus Indian, sketch, 4 scenes....	5 2	3. Hemmed In, Eth. sketch.....	3 1
89. Bogus Talking Machine, Eth. farce 4		43. High Jack, the Heeler, Eth. sketch	6
24. Bruised and Cured, Eth. Sketch..	2	68. Hippotheatron, sketch.....	9
108. Charge of the Hash Brigade, comic Irish musical sketch.....	2 2	150. How to Pay the Rent, farce.....	6
148. Christmas Eve in the South, Eth. farce.....	6 2	71. In and Out, sketch.....	2
35. Coal Heaver's Revenge, Eth. sketch	6	123. Intelligence Office, Eth. sketch... 2	1
112. Coming Man, Eth. sketch, 2 scenes	3 1	33. Jealous Husband, Eth. sketch....	2 1
41. Cremation, Eth. sketch, 2 scenes..	8 1	94. Julius the Snoozer, Eth. burlesque 3 scenes.....	6 1
144. Crowded Hotel (The), sketch....	4 1	103. Katrina's Little Game, Dutch act..	1 2
140. Cupid's Frolics, sketch.....	5 1	1. Last of the Mohicans, Eth. sketch.	3 1
12. Daguerreotypes, Eth. sketch.....	3	36. Laughing Gas, Eth. sketch.....	6 1
53. Damon and Pythias, Eth. burlesque 2 scenes.....	5 1	161. Limekiln Club in an Uproar (The), Eth. farce.....	8 1
63. Darkey's Stratagem, Eth. sketch..	3 1	18. Live Injun, Eth. sketch, 4 scenes..	4 1
131. Darkey Sleep Walker, Eth. sketch.	3 1	60. Lost Will (The), Eth. sketch.....	4
124. Deaf as a Post, Eth. sketch.....	2	37. Lucky Job, farce, 2 scenes.....	3 2
111. Deeds of Darkness, Eth. extravaganza.....	6 1	90. Lunatic (The), Eth. farce.....	3
139. Desperate Situation, farce.....	5 2	109. Making a Hit, Eth. farce, 2 scenes.	4
159. Dodging the Police, farce.....	6 3	19. Malicious Trespass, Eth. sketch... 3	
157. Don't Get Weary, musical sketch.	1 1	149. Meriky, Eth. farce.....	3 1
50. Draft (The), Eth. sketch, 2 scenes.	6	151. Micky Free, Irish sketch.....	5
64. Dutchman's Ghost (The), sketch..	4 1	96. Midnight Intruder, farce.....	6 1
95. Dutch Justice, Dutch sketch....	11	147. Milliner's Shop, Eth. sketch....	2 1
67. Editor's Troubles, farce.....	6	129. Moko Marionettes, Eth. eccentricity, 2 scenes.....	4 5
4. Eh? What is it? Eth. sketch.....	4 1	101. Molly Moriarty, Irish musical sketch.....	1 1
136. Election Day, Eth. farce, 2 scenes.	6 1	117. Motor Bellows, farce.....	4
98. Elopement (The), farce, 3 scenes..	4 1	158. Mr. Mikado, musical burlesque... 6	4
52. Excise Trials, Eth. sketch....	10 1	44. Musical Servant, Eth. sketch....	3
25. Fellow that Looks like Me, interlude.....	2 1	8. Mutton Trial, Eth. sketch, 2 sc... 4	
		119. My Wife's Visitors, farce....	6 1

THE
WONDERFUL TELEPHONE.

A BLACK SKETCH, IN ONE SCENE.

BY FRANK DUMONT,

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AS PERFORMED BY THE SAN FRANCISCO MINSTRELS AT THEIR OPERA
HOUSE, NEW YORK CITY, NOVEMBER 10, 1881.

TOGETHER WITH

A DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—EN-
TRANCES AND EXITS—RELATIVE POSITIONS OF THE PER-
FORMERS ON THE STAGE, AND THE WHOLE
OF THE STAGE BUSINESS.



NEW YORK
THE DE WITT PUBLISHING HOUSE

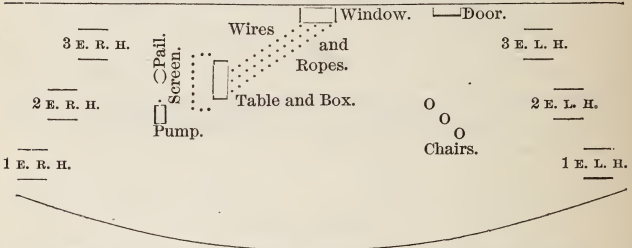
CAST OF CHARACTERS.

PHILANDER GULL, a travelling humbug.
 CUSTARD, his man of all work.
 TOBIAS PEEKER,
 BARNABY MILLER, } Curiosity seekers.
 MARGERY BLOSSOM,

TIME OF PLAYING—TEN MINUTES.

SCENERY.

Plain chamber, door and window in flat; set table with tablecloth reaching to floor; screen behind table; large box, painted black; attached to this box are two tin trumpets, the bells facing audience; a small fish horn is inserted in the middle of the box; long ropes stretch from the box out of the window. Set pail of water and large squirt gun behind screen. Three chairs on L.

*PROPERTIES.*

A box, with tin trumpets and fish-horn inserted in its side, the bells to point towards those forming the audience; a table and tablecloth; three chairs; screen, ropes and wires attached to box on the table; slice of pie and money; large feather, and small cracker; large tin squirt gun or force pump, pail of water; (a small garden force-pump, with hose and small nozzle, could be used to better advantage if such a one is at hand; in fact, any force pump that will send a scattered stream of water.)

COSTUMES.

GULL.—Shabby coat of black; colored vest; striped pants.
 CUSTARD.—Very ragged; made up to look feeble and starved.
 MILLER.—Extravagant darkey dress.
 PEEKER.—Ditto.
 MARGERY.—Flashy wench costume.

THE WONDERFUL TELEPHONE.

A Black Sketch.

SCENE.—*Plain chamber; door and window in flat.*

Enter PHILANDER GULL, R.

GULL. Everything favors me. The town is wild over it. Everybody has read of the wonderful telephone in the papers, and they're going crazy to see it. What a lucky idea it was for me to invent one of my own, and palm it off on these villagers for the genuine telephone. I'll humbug them out of enough money to get out of town, anyway. I failed as a fortune-teller, but in this new departure I'll gather a harvest of stamps, and will no longer walk from town to town. Where's my boy Custard? Custard! Custard! where are you? Custard!!

CUSTARD *enters while he is calling and stands at corner of stage, nibbling a large feather.*

CUSTARD (*feebly*). Is you calling me, Boss?

GULL. What are you doing with that feather?

CUS. Eating some chicken! (*nibbles feather*) I'm so hungry.

GULL. Throw that feather out of the room.

CUS. I'm gwine to plant it in the garden.

GULL. What for?

CUS. To see if I can't grow some little chickens. Yum—yum—yum. (*produces small cracker from pocket.*)

GULL. You are forever eating. Where did you get that cracker?

CUS. I heard it drop out of a baker's wagon and I snatched it.

GULL. Go and put it in the pantry. (*bus.*, CUSTARD *swallows the cracker*) Did you do as I said?

CUS. Yes, sir; I put it in the cupboard.

GULL. Custard, you know I have been a good boss to you. I dress you well, give you money and plenty to eat—don't I?

CUS. I haven't seen anything to eat! I'm tired of eating kindling wood and shavings.

GULL. You scoundrel, you gorge yourself with food and it makes you lazy. Look at yourself—you are so fat you can hardly walk.

CUS. I bet I could crawl through a pipe stem; and I'm so weak I'm afraid to fan myself—I might blow myself over.

Gen. Wm. Hewitt 10 Mar 56

GULL. Now, Custard, let us talk reason.

CUS. Yes, I'll eat raisins—anything.

GULL. I've discovered something that will make me a rich man. I'll let you into the secret. I'm going to fool my creditors, humbug the people, and skip out of town. Ha! ha! ha!

CUS. (*feebly*). Ha! ha! ha! I'm—too—weak to skip.

GULL. But you shall have lots of food. Look at that machine on the table—

CUS. What the dickens is dat?

GULL. The newly discovered telephone. You'll see how it works by and by. I've advertised it all over town, and in a short time I will have an audience to witness its wonders.

CUS. Is all dem ropes on de telescope, too?

GULL. Not telescope—telephone!

CUS. (*spelling*). T-H-E-X double G-M-telephone, dat's de way to spell it.

GULL. Now, Custard, for the secret. You are to conceal yourself behind the table and talk and sing through them tin horns, while I make the people believe the sounds come from China or any other part of the world—transmitted by electricity!

CUS. I never eat any of that before. Is it good to eat?

GULL. Listen to me, sir. When I give you the wink or a signal, you are to sing or speak words suitable to what I shall be telling the audience. Do you hear?

CUS. What do I get for playing telescope?

GULL. Half of what I take at the door.

CUS. 'Spose you don't get nothing—do I get half of dat?

GULL. I'll surely get plenty of money. Come, hurry up. It is near the hour. Conceal yourself behind the table, and, above all, don't betray the trick—remember the money is for you and I—half of what I take at the door.

CUS. All right, Boss. But I'll be an awful weak telescope. I ain' got any strength.

GULL. Silence—some one comes. Quick—behind that table, and for your life make no sound to betray the bogus telephone. Remember, all depends upon you—

CUSTARD *hides behind table and peeks out.*

CUS. Say! Boss! Boss!

GULL. What is it?

CUS. Half what you take at the door! (*crouches down.*)

GULL. All right! Keep still and listen to everything I say to the audience, and don't do anything to contradict my statements.

Enter TOBIAS PEEKER, *door in flat.* GULL *comes forward to meet him.*

PEEKER. How much do you charge to see this great telephone?

GULL. One dollar, sir.

PEEK. Here it is. (*gives money.*)

CUSTARD *rises up.*

CUS. Boss—Boss—half of dat is mine. (*dodges down.*)

GULL. Come this way, sir, and take a seat. (*PEEKER sits upon chair, L.*)

Enter BARNABY MILLER through door.

MILLER. Professor, how much do you ask to witness the performance?

GULL. One dollar!

MIL. Well, times is awful hard—I've got no money—but here's a nice slice of cranberry pie. Will you take it?

CUSTARD bobbing up and down anxious to get at the pie.

CUS. Let him in, Boss. Take de pie. Oh, take de pie—don't linger—take de pie! (*GULL attempts to quiet him.*)

GULL. I will take the pie, sir. Come in and take a seat. (*takes pie and MILLER sits down, L.*)

CUS. Boss! half of what you take at de door.

Enter MARGERY BLOSSOM, door in flat.

MARGERY. Oh! Professor, I want to see the telephone; but pa won't give me any money, and I must see it. Let me in—and—and—I will allow you to kiss me—

CUS. Too thin! we want money!

GULL. Very well, miss—I accept the terms. (*kisses her.*)

CUS. (*excited*). Boss, half of what you take at de door!

MARGERY *sits, L.*

GULL. Now, ladies and gentlemen, I am about to introduce to your notice the newly invented telephone. There it is—those ropes and wires stretch far away—over the sea to Asia—Australia—and the Sandwich Islands.

CUS. I'll take a sandwich!

GULL. And even to Russia and China.

CUS. And Africa—

GULL. What I mean to say is this: a concert is now going on in the other part of the world, and I mean that you can hear it by means of my telephone, just as plain as though you were all there. When in reality it is over a million miles away.

CUS. Oh! what a lie—

GULL. The sound is transmitted by means of them wires and ropes, and you hear the melody through those trumpets. Hark! a million miles away they are playing the overture to "Martha." (*stamps foot. CUSTARD blows through fish-horn, and then through other horn he sings part of "Carry de News to Mary," verse commencing "Martha wept and Mary cried, We're all surrounded," etc., etc, etc. Audience applaud. CUSTARD shouts through horn, "What time is dinner ready?" All laugh.*)

GULL. You see that the people in that part of the world are jokers as well as musicians—

CUS. Don't forget dat pie, Boss—

GULL. You shall next listen to some popular airs from China. (*he lays pie on table while arranging rope. CUSTARD steals the pie and eats it ravenously, GULL being afraid to take it from him as it would expose the trick.*)

CUS. Oh! what immense pie. Let them all in—for pie—

GULL. Oh! you villain, I'll settle with you when I get you alone.

CUS. I'll settle the pie!!

GULL. Ladies and gentlemen, you will now listen to the Chinese National Anthem, performed in Hong Kong, while you sit here in America and hear it just as plain as they do. (*aside*) Custard, sing—Quick— (CUSTARD *sings part of "Pull Down the Blinds"—his mouth being filled with pie he chokes and coughs through the trumpet. Here can be introduced many local hits upon noted town characters—such as "Charles Jones put something in that pie," and a hit upon incidents. CUSTARD is bellowing through trumpets, and GULL in a passion attempts to quiet him without exposing the fraud.*)

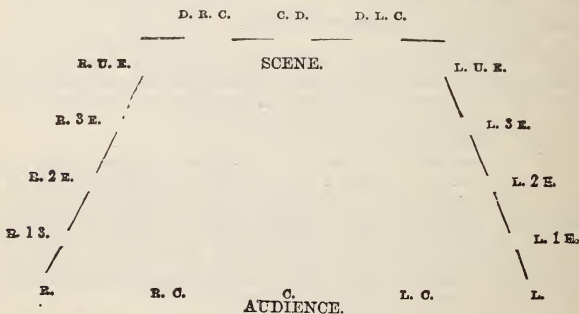
GULL. It's no use, he'll ruin everything, so I'll clear out while I can. (*aside to CUSTARD*) Amuse them while I go out and buy you some pie. Treat them to some more music. [*Hastily exist, R.*]

CUS. (*through trumpet*). Come up all of you and take a drink!! (MILLER, PEEKER and MARGERY *hurry towards the trumpets, when CUSTARD, with the squirt gun, forces a stream of water in their faces, knocks over the screen, and prepares to escape out of window. GULL appears at window with gun and prevents CUSTARD from leaping out of the window. CUSTARD with the squirt gun deluges all who attempt to dislodge him from behind the telephone box. Animated confusion and uproar.*)

CURTAIN.

EXPLANATION OF THE STAGE DIRECTIONS.

The Actor is supposed to face the Audience.



L. Left.
 L. C. Left Centre.
 L. 1 E. Left First Entrance.
 L. 2 E. Left Second Entrance.
 L. 3 E. Left Third Entrance.
 L. U. E. Left Upper Entrance
 (wherever this Scene may be.)
 D. L. C. Door Left Centre.

C. Centre.
 R. Right.
 R. 1 E. Right First Entrance.
 R. 2 E. Right Second Entrance.
 R. 3 E. Right Third Entrance.
 R. U. E. Right Upper Entrance.
 D. R. C. Door Right Centre.

DE WITT'S ACTING PLAYS.



1. Please notice that nearly all the Comedies, Farces and Comediettas in the following List are very suitable for representation by amateurs, as they need but little extrinsic aid from complex scenery and expensive costumes. They have attained their deserved popularity by their excellent plots, great humor and brilliant dialogue, no less than by the fact that they are the most perfect of any edition of plays ever published, whether as regards purity of text, accuracy and fullness of stage directions, and elegance of typography.

Price, postage free, Fifteen Cents each, except otherwise indicated.

** The figures in the columns indicate the number of characters—M. male; F. female.

No.	M.	F.	No.	M.	F.
75. Adrienne, drama, 3 acts	18	3	113. Cyril's Success, comedy, 5 acts	10	4
340. After a Storm Comes a Calm, comedietta, 1 act	3	3	20. Daddy Gray, drama, 3 acts	8	4
360. *Alice in Wonderland, Juvenile play, 1 act	16	14	286. Daisy Farm, drama, 4 acts	10	4
231. All that Glitters is not Gold, comic drama, 2 acts	6	3	4. Dandelion's Dodges, farce, 1 act	4	2
308. All on Account of a Bracelet, comedietta, 1 act	2	2	22. David Garrick, comedy, 3 acts	8	3
114. Anything for a Change, comedy, 1 act	3	3	275. Day After the Wedding, farce, 1 act	4	2
167. Apple Blossoms, comedy, 3 acts	7	3	96. Dearest Mamma, comedietta, 1 act	4	3
93. Area Belle, farce, 1 act	3	2	353. Dear Uncle, comedy, 4 acts	10	4
40. Atchi, comedietta, 1 act	3	2	16. Dearer than Life, drama, 3 acts	8	6
89. Aunt Charlotte's Maid, farce, 1 act	3	3	58. Deborah (Leah), drama, 3 acts	7	6
258. Aunt Dinah's Pledge, drama, 2 acts	6	3	342. Declined with Thanks, comedietta, 1 act	5	3
237. Bachelor's Box, comedietta, 1 act	4	1	125. Deerfoot, farce, 1 act	5	1
343. Bad Advice, comedy, 3 acts	8	3	71. Doing for the Best, drama, 2 acts	5	3
166. Bardell vs. Pickwick, sketch, 1 act	6	2	142. Dollars and Cents, comedy, 3 acts	9	4
310. Barrack Room, comedietta, 2 acts	6	2	330. Don't be too Quick to Cry Wolf, comedietta, 1 act	2	1
41. Beautiful Forever, farce, 1 act	2	2	357. *Down the Black Canon, drama, 4a	10	3
141. Bells (The), drama, 3 acts	9	3	204. Drawing-Room Car, comedy, 1 act	2	1
223. Betsey Baker, farce, 1 act	2	2	21. Dreams, drama, 5 acts	6	3
67. Birthplace of Podgers, farce, 1 act	7	3	318. Drop of Water (A), comedy, 1 act	2	1
36. Black Sheep, drama, 3 acts	7	5	344. Dross, drama, 3 acts	6	5
279. Black-Eyed Susan, drama, 2 acts	4	2	263. Drunkard (The), drama, 5 acts	13	5
296. Black and White, drama, 3 acts	6	3	240. Drunkard's Doom, drama, 2 acts	15	5
160. Blow for Blow, drama, 4 acts	9	5	186. Duchess de la Valliere, play, 5 acts	6	5
333. Blue Stocking, comedietta, 1 act	2	2	242. Dumb Bells (The), farce, 1 act	4	2
179. Breach of Promise, drama, 2 acts	5	2	47. Easy Shaving, farce, 1 act	5	2
25. Broken-Hearted Club, comedietta, 4 acts	8	8	283. E. C. B. Susan Jane, musical burlesque, 1 act	8	1
70. Bonnie Fish Wife, farce, 1 act	3	2	202. Eileen Oge, Irish drama, 4 acts	11	3
352. Border Land, drama, 3 acts	7	4	315. Electric Love, farce, 1 act	1	1
261. Bottle (The), temp. drama, 2 acts	11	6	237. English Gentleman (An), comedy drama, 4 acts	7	4
226. Box and Cox, romance, 1 act	2	1	200. Estranged, operetta, 1 act	2	1
356. *Broken Fetters, drama, 5 acts	7	3	135. Everybody's Friend, comedy, 3 acts	6	5
24. Cabman No. 93, farce, 1 act	2	2	346. False Pretensions, comedy, 2 acts	8	6
199. Captain of the Watch, com'etta, 1 act	3	2	230. Family Jars, musical farce, 2 acts	5	2
351. Case for Divorce, comedy-drama, 3a	11	3	103. Faust and Marguerite, drama, 3 acts	9	7
1. Caste, comedy, 3 acts	5	3	9. Fearful Tragedy in the Seven Dials, interlude, 1 act	4	1
175. Cast upon the World, drama, 5 acts	10	5	128. Female Detective, drama, 3 acts	11	4
55. Catharine Howard, hist. play, 3 acts	12	5	101. Fernande, drama, 3 acts	11	10
333. Caught at Last, comedietta, 1 act	2	1	99. Fifth Wheel, comedy, 3 acts	10	2
69. Caught by the Cuff, farce, 1 act	4	1	262. Fifteen Years of a Drunkard's Life, melodrama, 3 acts	10	4
80. Charming Pair, farce, 1 act	4	3	329. Fireside Story (A), Christmas comedietta, 1 act	2	3
65. Checkmate, comedy, 2 acts	8	5	339. First Come, First Served, comedietta, 1 act	3	3
68. Chevalier de St. George, drama, 3a	11	4	145. First Love, comedy, 1 act	4	1
219. Chimney Corner (The), drama, 2a	5	2	102. Foiled, drama, 4 acts	9	3
76. Chops of the Channel, farce, 1 act	3	2	350. Foolish Investment (A) comedietta, 1 act	6	2
343. Christmas Carol (A), sketch	15	7	322. For Myself Alone, drama, 3 acts	8	2
205. Circumstances Alter Cases, comic operetta, 1 act	1	1	88. Founded on Facts, farce, 1 act	4	2
314. Circumstantial Evidence, monologue	0	1	259. Fruits of the Wine Cup, drama, 3 acts	6	4
326. Cloud in the Honeymoon, sketch	2	1	192. Game of Cards (A) comedietta, 1 act	3	1
149. Clouds, comedy, 4 acts	7	7	74. Garrick Fever, farce, 1 act	7	4
121. Comical Countess, farce, 1 act	3	1	53. Gertrude's Money Box, farce, 1 act	4	3
222. Cool as a Cucumber, farce, 1 act	3	2	73. Golden Fetters (Fettered), drama, 3a	12	4
248. Cricket on the Hearth, drama, 3 acts	7	8	30. Goose with the Golden Eggs, farce, 1 act	5	0
107. Cupboard Love, farce, 1 act	2	1			
152. Cupid's Eye-Glass, comedy, 1 act	1	1			
52. Cup of Tea, comedietta, 1 act	3	1			
48. Cut Off with a Shilling, comedietta, 1 act	2	1			

* Price twenty-five cents.

DE WITT'S ACTING PLAYS.—Continued.

No.	M. F.	No.	M. F.
131	4 3	332	2 1
276	1 5	334	8 8
335	8 6	291	7 2
306	8 5	210	1 3
277	4 2	163	10 2
321	4 2	154	8 6
206	5 1	338	2 1
241	10 3	64	5 3
347	10 3	249	3 4
28	1 1	208	3 2
151	2 2	39	4 2
8	10 3	7	5 3
18	10 3	362	5 2
303	38 5	49	8 2
19	2 2	15	4 2
358	3 2	46	5 2
60	5 5	51	3 2
191	3 3	302	2 2
246	9 5	184	17 1
301	12 7	250	4 3
224	5 3	312	11 1
187	5 1	234	1 1
174	4 3	108	4 3
211	2 4	188	3 3
64	1 1	324	2 2
190	4 1	216	3 3
197	14 2	236	4 2
225	3 4	169	4 1
252	7 2	193	1 1
18	4 3	267	3 4
116	3 2	130	3 1
129	2 3	92	2 2
129	4 2	218	4 2
278	8 2	140	3 4
282	9 3	115	8 5
243	8 3	2	18 3
273	6 3	57	4 4
271	9 3	104	7 5
270	5 2	112	3 5
244	5 2	298	4 4
274	7 1	185	13 3
122	10 5	84	10 6
177	4 1	17	5 4
100	9 2	14	13 6
299	26 6	300	11 8
139	3 3	327	2 1
361	8 3	269	4 3
17	6 4	268	3 3
233	2 3	173	3 2
309	7 2	331	3 2
86	12 5	burlesque, 1 act	3 2
137	11 5	227	5 4
72	4 2	176	1 2
144	12 3	254	4 2
34	3 2	33	5 5
189	1 1	319	5 5
253	5 3	3	4 4
111	7 2	336	1 1
119	14 5	90	2 2
239	5 2	170	4 2
48	2 4	289	8 5
297	8 8	97	3 3
32	4 3	66	18 4
164	6 6	209	16 2
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228	4 1	94	4 4
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87	1 2		
143	1 4		
219	10 3		


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132. Noble Savage, Eth. sketch.....	4 1	74. Sleep Walker, Eth. sketch, 2 scenes	3
153. Norah's Good Bye, Irish musical sketch.....	2 1	46. Slippery Day, Eth. sketch.....	6 1
145. No Pay No Cure, Eth. sketch.....	5	69. Squire for a Day, Eth. sketch.....	5 1
22. Obeying Orders, Eth. sketch.....	2 1	56. Stage-struck Couple, Eth. interlude	2 1
27. 100th Night of Hamlet, Eth. sketch	7 1	72. Strangers, Eth. burlesque.....	1 1
125. Oh, Hush! operatic olio, 3 scenes.	4 1	13. Streets of New York, sketch.....	6
30. One Night in a Bar-Boon, Eth. sketch.....	7	16. Storming the Fort, sketch.....	5
114. One Night in a Medical College Eth. sketch.....	7 1	7. Stupid Seavant, sketch.....	2
76. One, Two, Three, Eth. sketch. ...	7	121. Stocks Up! Stocks Down! Eth. farce.....	2
91. Painter's Apprentice, Eth. farce... 5		154. Sulphur Bath, Eth. farce.....	3
87. Pete and the Peddler, Eth. and Irish sketch.....	2 1	47. Take It, Don't Take It, Eth. sketch	2
35. Pleasant Companions, Eth. sketch.	5 1	54. Them Papers, Eth. sketch.....	3
92. Polar Bear, Eth. farce.....	4 1	100. Three Chiefs, Eth. sketch, 2 scenes	6
9. Policy Players, Eth. sketch.....	7	102. Three A. M., sketch, 2 scenes. ...	3 1
57. Pompey's Patients, Eth. interlude, 2 scenes.....	6	34. Three Strings to one Bow, Eth. sketch.....	4 1
65. Porter's Troubles, sketch.....	6 1	122. Ticket Taker, Eth. farce.....	2
66. Port Wine vs. Jealousy, sketch... 2 1		2. Tricks, Eth. sketch.....	5 2
15. Private Boarding, farce.....	3 3	104. Two Awfuls, Eth. sketch.....	5
14. Recruiting Office, Eth. sketch.... 5		5. Two Black Roses, Eth. sketch.....	4 1
05. Rehearsal (The), Irish farce, 2 sc.. 4 2		28. Uncle Eph's Dream, Eth. sketch, 2 scenes.....	3 1
45. Remittance from Home, Ethiopian sketch.....	6	156. United States Mail, Eth. farce....	2 2
55. Rigging a Purchase, Eth. sketch.. 3		134. Unlimited Cheek, Eth. sketch....	4 1
31. Rival Artists, Eth. sketch.....	4	62. Vinegar Bitters, Eth. sketch.....	6 1
26. Rival Tenants, Eth. sketch.....	4	32. Wake up, William Henry, Eth. sketch.....	3
38. Rival Barbers' Shops, Eth. farce.. 6 1		39. Wanted, a Nurse, sketch.. ..	4
15. Sam's Courtship, Eth. farce.....	2 1	75. Weston, the Walkest, Dutch sketch	7 1
59. Sausage Makers, Eth. sketch, 2 sc. 5 1		93. What Shall I Take? Eth. farce....	7 1
21. Scampini, pantomime, 2 scenes.. 6 3		29. Who Died First? Eth. sketch... 3 1	
60. Scenes in Front of a Clothing Store, farce.....	7 1	97. Who's the Actor? Eth. farce....	4
80. Scenes on the Mississippi, Eth. sketch, 2 scenes ...	6	137. Whose Baby is it? Eth. sketch... 2 1	
84. Serenade (The), Eth. sketch, 2 sc.. 7		143. Wonderful Telephone, Eth. sketch	4 1
		99. Wrong Woman in the Right Place, sketch, 2 scenes.....	2 2
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